Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 9, No. 27 TORONTO, JULY 5, 1944 $2.00 Per Annum

Film Stars and V Loan Visits

Paramount Men Convene Here

With General Manager Gordon Lightstone in the chair, Paramount Pictures' annual Canadian Convention was held last week in the King Edward Hotel in Toronto.

Paramount's branch managers, salesmen and bookers from across the Dominion were in at-

(Continued on Page 2)

No Action in Casino Case

By a majority vote the Toronto Board of Police Commissioners refused the appeal of a deputation for the cancellation of the licence of the Casino Theatre. It had been charged that the entertainment offered had a bad influence. Mayor Fred Conboy and

(Continued on Page 2)

Canadian Loan Appearances Are Made Gratis Only

The recent criticism in the House of Commons of the use of movie stars to boost Canadian Victory Loan drives attracted much attention to the subject. Don Henshaw, who has been prominent in Canadian radio for years, has been connected with that part of the War Finance Committee which has to do with the appearance of the stars in Canada.

In answer to a query from us he has been kind enough to provide some interesting information. The following represents his personal and unofficial opinion:

"My own opinion has always been based on cold logic. In our Victory Loan radio shows the difference in listeners to a totally Canadian program and one featuring Hollywood guests is a matter of from one to three million

(Continued on Page 27)

LLOYD MILLS
Newly-appointed manager of PRC's Toronto Branch

PRC Announces Staff Changes

Lloyd M. Mills has been appointed branch manager of the Toronto office of PRC, it was announced last week by Harry J. Allen, president. In Calgary, Vernon Dixon has joined the PRC organization.

Mills, who has spent his adult life in the industry, was for years

(Continued on Page 2)

Schlesinger Sells To Warner Bros.

Leon Schlesinger, creator of numerous animated cartoons, last week announced the sale of his studio to Warner Brothers for an undisclosed sum. Schlesinger stated he plans complete retirement from the short subject field.

Fox Goes Escapist For Next Season

Approximately 40 productions are being prepared by Twentieth Century-Fox producers for the 1944-45 season. The schedule leans heavily toward escapist entertainment but also contains its complement of serious and war dramas.

Topping the list is Darryl F. Zanuck's "Wilson," which he will follow with "Winged Victory" and Wendell Wilkie's "One World."

Otto Preminger will direct "The Czarina" for Ernst Lubitsch, who is also producing "Dragonwyck," directed by Joseph Mankiewicz and a spy drama, "Typhoon." A Technicolor musical, "State Fair," with a score by Rodgers and Hammerstein and "Claudia and Da-

(Continued on Page 27)

New Theatre for Midland, Ontario

The town council of Midland, Ontario, last week passed a by-law completing the sale of the former Oddfellow's lot to the Midland Operating Company for $6,000. If the purchasers do not start construction of the theatre within at least two years from the time restrictions on building materials are removed, the property will revert to the town.

Canadian delegation to Columbia's annual sales meeting, held recently at the Hotel Warwick, New York.

Front row: Abe Case, Sam Glazer and Canadian General Manager Louis Rosenfeld, all of Toronto; Joe Lieberman, St. John, and Nat Levant, Vancouver.

Back row: Herb Call, Calgary; I. "Dutch" Levit, Winnipeg; Harvey Harnick, Toronto, and Willie Elman, Montreal.

Ghost Catchers Those two nuts, Olsen and Johnson, are at it again, crazier than ever, supported by Leo Carrillo, Andy Devine, Lon Chaney, Gloria Jean, Martha O'Driscoll and Walter Catlett. Now playing at the Uptown, Toronto. Book this sensational, music-filled, laugh hit through EMPIRE-UNIVERSAL. (Advt.)

Film Weekly

Vol. 9, No. 27 July 5, 1944

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada Ltd., 25 Dundas Square, Toronto, Ont., Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year. Entered as Second Class Matter

Printed by Eveready Printers Limited, 73 Wellington Street West, Toronto, Ontario

Here Come the Vigilantes!

Recently we wrote about bodies which supplement the law, such as police commissions, and their occasional inclination to borrow the judge's robes. But how about organizations which, by their own appointment, supplement such official supplementary bodies? That is the situation in the motion picture industry in the case of censors and the IODE. Though not alone in the field by any means, the IODE's most popular pastime seems that of policing the movies. That organization, of course, does great work and in some directions the theatre business is better off for its interest. It is the situation which is interesting.

The National Film Society of the IODE gives some interesting advice to its provincial film convenors:

Co-operation with the Censor Board should be sought in each province, and while it is not probable that we should be members of the Board, it is possible that we could attend any screenings desired and also become conversant with provincial censorship and theatre inspection laws.

It isn't flattering to a censor to tie him to apron strings or imply that he needs outside help to do his job right. It isn't fair, either. The censor is appointed by elected representatives and his obligation is to the public as a whole. Privileges should not be granted to any militant minority. He is expected only to take its opinion into consideration.

If screening room space is granted to unofficial organizations, then why not office space? Would not such privileges have to be granted to any and all such bodies? We would soon find ourselves with unofficial censorship juries. Then when a new censor encountered this situation, he would be unaware that it was temporary courtesy on the part of his predecessor and mistake it for unofficial policy. New film convenors would consider it their right. That sort of thing, in other ways, is the usual problem of political successors.

If privileges are granted on one body and in one industry, it follows that they should be the same in others. What about police commissions? How about censors of information? How about room on the committees of private and public radio stations which rule on policy and script content? Then there are the magazines and newspapers. Would any of these bodies make room for a representative from a non-government department and be guided by such a person? We don't think so.

That sort of thing is not part of the processes of democratic government as the public understands them.

* * *

MGM Thanks Exhibitors

"The twenty year anniversary of Metro-Goldwyn-Mayer Pictures would be little more than a number," said Nicholas M. Schenck, president of Loew's, Inc., "if the company had not represented a standard of production and a principle of fair trade practice. The anniversary then is a tribute to the men and women of our organization and a measure of the tribute may be found in the whole-hearted attitude of the motion picture theatre owners." He commented on the fact that the majority of movie theatres, competitive or otherwise, had joined in the tribute by seeing that Leo roared from their screens for the anniversary week. "May I take this opportunity," Mr. Schenck said, "to thank those theatre owners and to suggest that the repayment of their gesture will be our continuing effort to keep high the standards of the screen in time to come."

Of Canada's 1,270 theatres, 1,204 played MGM during the anniversary week.

No Action in Casino Case

(Continued from Page 1)

Chief Constable D. C. Draper dissented. There had been several postponements of the case, during which time outside opinion declared that cancellation by the Board would be a high-handed procedure unless a court of law supported the charges against the theatre.

While the Municipal Act empowers police boards to licence and regulate theatres, Judge Denton pointed out in a written opinion, the power is subject to the provisions of the Theatres and Cinematograph Act, which prohibits a "municipal corporation" from refusing a licence when a Provincial licence has been granted.

The Casino Theatre had a Provincial licence and the Board of Police Commissioners has no jurisdiction in the matter, stated Judge Denton in moving that no action be taken.

"When theatre performances offend against the Criminal Code, appropriate action in the police court should follow," he concluded. "This is the limit of a police officer's authority." The Treasury Department of the Province of Ontario, under which the Theatre Inspection Branch operates, considers all protests from municipal councils.

Paramount Men Convene Here

(Continued from Page 1)

tendance, as well as representatives from the Canadian Head Office, and Paramount Pictures Home Office in New York.

Branch Managers attending the Convention included Russell Simpson, Vancouver; W. O. Kelly, Calgary; D. M. Brickman, Winnipeg; J. L. Hunter, Toronto; T. Dowbiggin, Montreal; and P. J. Hogan, St. John.

Attending from the Canadian Head Office were W. J. O'Neill, H. Q. Burns, J. L. Haag, Harold Pfaff, R. Murphy, A. Theurer, and Win Barron.

New York Head Office was represented by Charles M. Reagan, General Sales Manager; Oscar Morgan, Sales Manager in charge of Short Subjects and Newsreel; and Robert M. Gillham, in charge of Advertising and Publicity.

Paramount products for the coming year were discussed by Mr. Reagan; advertising and publicity in relation to the new year's product were presented to the convention by Mr. Gillham, while Oscar Morgan addressed the visiting Branch Managers on the unique situation that Paramount Pictures now enjoy in the Short Subjects field.

Sales policy for the coming year was outlined by Gordon Lightstone. Mr. S. C. Atkinson, president of General Film Distributors, addressed the convention on Paramount 16 MM product.

Paramount had open house for its partners and Famous Players executives, district managers and bookers, to conclude the convention.

PRC Announces Staff Changes

(Continued from Page 1)

a supervisor with Twentieth Century Theatres. Prior to that he managed the Elgin, Ottawa, and the Centre, London, for that circuit. He is popular in the Ontario branch of the industry.

Dixon, who started his career with Harry J. Allen, was latter a booker at Universal.

Canadian members of the PRC organization, headed by Allen, were present at the New York convention last week. Among those on hand were Dave Brandston, Toronto; Jerry Chernoff, Montreal manager, and Jimmy Kalfas, Montreal assistant manager. Several Canadian exhibitors were also present.

Canadian PRC men have a busy time cut out for them in the near future. In addition to PRC product, they are handling Goldwyn reissues.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 9, No. 27 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Film Footage Girdles Globe

MGM's statistical experts have been busy the past few days, in view of the company's Twenty-Year Anniversary, and one interesting set of figures was compiled in connection with film footage used since the merger of Metro, Goldwyn and Mayer.

According to William D. Kelly, head of the film department, the overall footage consumed by domestic and foreign distribution of features and shorts, and the studio for tests and other purposes in the twenty-year period, totals approximately six billion feet.

It has been figured out that this footage is more than three and a half times around the world and it would take anyone who would want to sit through consecutive showings a matter of 11 weeks, five days, 18 hours and 45 minutes to see all the films produced by MGM.

For domestic distribution alone, film footage consumed in the twenty years amounted to two billion, nine hundred million feet. The foreign department distribution division used close to one billion feet, or about fifty million feet a year.

Under normal conditions, MGM used approximately 160 million feet of film for domestic prints, but since the 30 per cent cut under the WPB rationing program this figure has been reduced to 140 million feet a year.

From 1941-44, the annual average is 390 million, which includes stock used for prints, domestic, studio and shorts. The previous five years minimum average was 700 million feet.

However, these figures do not include foreign, which has been consuming an average of 50 million feet a year.

The high on Technicolor prints for an individual picture in the domestic market goes to "Gone With the Wind," for which 550 prints were ordered. The high for black and white prints in the domestic market goes to "Mutiny on the Bounty," for which 450 prints were ordered and used. Next high went to "Mrs. Miniver" with an order for 402 prints.

In the foreign field, "Maytime" took the all-time high for black and white prints. The orders for release and reissue totalled 360 prints, and of this number 60 alone went to England.

Meet the People

with Lucille Ball, Dick Powell

M-G-M 100 Mins.

MUSICAL CONTAINS NUMEROUS INGREDIENTS OF POPULAR FLAVOR; SONG CONTENT STRONG.

"Meet the People" is a musical cut to the popular pattern. Most of its entertainment strength lies in its song content and in several production numbers of ample proportions. The picture is compounded of the stuff that makes a hit primarily with young filmgoers.

As an added magnet the picture presents a cast containing many performers who offer the promise of a good time, although not all deliver as well as might be expected. Chief among the trade-pulling names are Lucille Ball, Dick Powell, Virginia O'Brien, Bert Lahr and "Rags" Ragland. Although the material doesn't always do these performers justice, they succeed uncommonly well in holding the entertainment together and guaranteeing the production a good public reception.

Given a routine production by E. Y. Harburg, the picture, apparently inspired by the musical show of the same title that played on Broadway after a long Hollywood engagement, tells the rambling, fanciful tale of a shipyard worker (Powell) who gets the assistance of a stage star (Miss Ball) in his campaign to sell a show saluting "the people." He disposes of the show to a Broadway producer but changes his mind when the latter insists on putting it on in a way that destroys its message. Finally the show is staged for his fellow workers with the help of Miss Ball, who by this time has turned her talents to advancement of the war effort as entertainment chief of the shipyard. Naturally, the close finds her and Powell very much thataway.

The direction of Charles Riesner is average.

CAST: Lucille Ball, Dick Powell, Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson, Steve Geray, Paul Ragland, Howard Freeman, Betty Jaynes, John Craven, Morris Ankrum, Miriam LaVelle, Ziggie Talent, Mata and Hari, Vaughn Monroe and orchestra, Spike Jones and His City Slickers.

DIRECTION, Routine. PHOTOGRAPHY, Good.

New Rogers Film

Roy Rogers' next film for Republic will be a musical Western, "Lights of Old Santa Fe."

Uncertain Glory

with Errol Flynn, Paul Lukas

Warner 102 Mins.

STRONG DRAMATIC ENTERTAINMENT IS SURE MONEY MAKER; FLYNN-LUKAS TEAM BIG FEMME HIT.

Beyond its title there is nothing uncertain about this tale of redemption. The offering is measurable boxoffice merchandise of solid merit that draws upon the bursting ranks of the Errol Flynn and Paul Lukas fans for its support. With these two worthies in the cast exhibitors can look confidently to feminine patronage as heavy as that from the masculine contingent.

"Uncertain Glory" is entertainment rich in dramatic values, telling against a background of conflict a story that avoids the usual pattern for war-born tales. The unfurlment of the plot has been achieved with high excitement and a strong measure of suspense.

The film, set in France, pits Flynn, an amorous criminal sought for murder, against Lukas, veteran French detective. As the picture opens Flynn escapes from prison on the verge of being guillotined when British bombers destroy the place, killing everyone but him. But soon Lukas, who has made Flynn his special case, catches up with the fugitive in a village that is the scene of an act of sabotage against the Nazis. One hundred hostages face death unless the saboteur is apprehended. Flynn prevails upon Lukas to have him surrender as the saboteur in order to save them. If he has to die he may as well do so in a noble cause. Before Flynn goes through with the bargain he induces the detective to grant him time for a final romantic fling with a village girl with whom he has fallen in love. The scenes between the lovers are productive of many moving moments.

CAST: Errol Flynn, Paul Lukas, Jean Sullivan, Lucile Watson, Faye Emerson, James Flavin, Douglas Dumbrille, Dennis Hoey, Sheldon Leonard, Odette Myrtil, Francis Pierlot, Wallis Clark, Victor Kilian, Ivan Triesault, Van Antwerp, Art Smith, Carl Harbaugh, Mary Servoss, Charles La Torre, Pedro de Cordoba, Bobby Walberg, Erskine Sanford, Felix Basch, Joel Friedkin.

DIRECTION, Good. PHOTOGRAPHY, Good.

PRC Signs Hughes

Mary Beth Hughes has been signed by PRC for the top role in "I Accuse My Parents."

RKO Contest Picks Winner

Before a capacity audience that filled Toronto's Eaton Auditorium last week, Leo M. Devaney, RKO Canadian general manager, presented first prize of $500 to Miss Wilma Porthouse of Hamilton, Ontario, climaxing a thirty-day Dominion-wide search for the Canadian "Princess Snow White." Miss Porthouse sang at the opening of "Snow White and the Seven Dwarfs" a few days later in the Century Theatre, Hamilton.

The seven contestants in the final audition represented cities from every province in the Dominion: Vancouver, Edmonton, Saskatoon, Winnipeg, Hamilton, Montreal and St. John.

For thirty days RKO representatives from the Disney studios listened to more than 7,500 contestants from British Columbia to New Brunswick and their choice from each province competed with Miss Porthouse in the final audition.

In conjunction with the contest, a number of units from the Disney studios toured the country presenting their acts from the stages of leading theatres in Canada. Present at the final audition in Toronto were Adriana Caselotti, original voice of Snow White and Pinto Colvig, who is the voice of Grumpy and other Disney characters including Goofy and Pluto the Pup.

Toronto's Mayor Fred J. Conboy and other local dignitaries were on hand for the final audition together with representatives from the RKO Toronto home office.

The four judges were Dorothy Allen Park, Faculty of the Toronto Conservatory of Music; William Morton, well known Canadian tenor; Roy Fenwick, supervisor of musical education for the Province of Ontario; and Roly Young, film critic of the Toronto Globe and Mail.

Rank to Control Denham Studios

J. Arthur Rank last week acquired almost 100 per cent control of Denham Studios in a deal with British and Dominion Film Corp., which controlled Denham and Pinewood Studios. Rank will join the board of directors.

First Class Musical and Comedy Fare Is Paramount's

'AND THE ANGELS SING'

ONE of the funniest films of 1944 is Paramount's "And the Angels Sing." What raises it above comedy is the way the laughs are shuffled with some of the best music of the year.

Betty Hutton and Dorothy Lamour, two of the four Angel sisters, put the romantic squeeze on Fred MacMurray when the sisters take a singing job in the roadhouse where Fred's orchestra is playing. The story is excellent.

Sharing the enjoyable whirl are Diana Lynn, Mimi Chandler, Raymond Walburn, Eddie Foy, Jr., Frank Albertson, Mikhail Rasumny and others.

Flashbacks

CHARLIE AT 21

As Henry Peck, the hero-villain of "Peck's Bad Boy." Perfect casting. Then, as now, Charlie looked younger.

Charlie Stephenson

PUTTING the story of Charlie Stephenson on paper is like trying to cram a circus tent into a trouper's trunk.

Charlie wouldn't hold still so "Flashbacks," often berated for not picturing him, had to ask around and about. "Charlie Stephenson?" tradesters said. "One of the nicest guys God ever put on earth." That may be exaggerated but not so's you could notice it. Then Charlie, seeing that we had him dead-to-rights, yielded. So we shook him loose of some of the flitter and glitter of other and more colorful days.

You may get the idea from what you read here that the script of his mortal sojourn up to now called for comedy all the way and that his was a royal, romantic road. 'Tain't so. He had a down for every up and, being the sort of person he is, an up for every down.

There was a time when Charlie Stephenson was a stickout among the adventurers who inhabited what was still a film frontier. Today the Canadian field is settled and civilized. Thirty years ago the mad scramble for fortune had the air of the Cherokee Strip or the Klondike about it—claim jumpers and all.

It was he who introduced Beatrice Lillie to the professional stage. He brought such films as "Mickey" and "Ramona" to Canada. "Mickey" ran for sixteen crowded weeks at Ambrose Small's Grand Opera House, Toronto, where Charlie insisted on playing it in spite of his partner's disapproval. He even boxed Joe Gans, the greatest lightweight champion the world has ever known. These facts give some idea of what this man has known and shared.

Charlie, once a neat pile of muscle that was diminished by infrequent but serious illnesses, is today as thin as beaten gold—and still as genuine. Time, he knows, passes quickly and returneth not. The pages of his personal calendar have flipped off like those movie ones denoting the passing of time. That can happen only to a busy and ambitious person.

Born in England, he came to Winnipeg in 1885 with his parents. His first "professional" engagement was with a church choir at 90c per month. At nine years of age he appeared as a super in a Harrison & Hart show.

His father, Lionel M. Stephenson, was an artist whose paintings of the Fort Garry and the Lake of the Woods country are still cherished by experts. The Stephenson kids liked the stage. Reg, now an assistant manager in a Chicago theatre, was one of the two men with Sophie Tucker. As Bobby Stephens he shared Miss Tucker's act with Morton Downey. Sister Ivy, as Ivy Evelyn, was a prominent leading lady. Charlie's son, Howard, is a bright name in show business today and his niece, June March, was listed as a Warners starlet.

He has travelled a long way, by mortal measure, on the trail that has a biblical beginning and no known end—and a wonderfully interesting journey it has been and still is, he says. Mainly he was a bright and sprightly pedestrian but sometimes he found himself in the saddle riding hard for that golden tomorrow. Sometimes he was thrown and other times the horse petered out but he soon found another mount.

But Charlie never let anything affect his faith in folks. That quality, cynics will tell you, is a disadvantage. It has been shown that a man can be a villain all his life and die rich. In many cases it seems to help. You could never get Charlie to agree to that, however, he being 1890ish enough to believe in the ultimate triumph of virtue. He still walks in with his guard down, wide-open for a sucker punch, but it can't hurt him like it used to.

"Live every day," Charlie's motto reads, "so that you can look any man in the eye and tell him to go to Hell." He has—and it cost him many a dollar too.

IN 1897 Charlie was fourteen and a printer's devil. He delivered some printed programs to M. S. Robinson, who managed the Bijou Theatre, which stood in Toronto where Eaton's stands now at Queen and James. He could smell a dollar in the making and got Robinson's permission to sell songbooks in the lobby. They cost $5 per thousand and sold for 10c each. Charlie sold one thousand each week so he quit the leads and slugs.

That typed him. Even now old-timers who have seen him at many enterprises still link his name with songbooks.

Charlie was now in the theatre business for better or worse or jes' tol'able. He was affable and everything was laughable and that suited him fine. Things that seemed adverse to others gave him his greatest laughs. One of these happened at the Royal, later the now-vanished Star. He had picked up a job lot of playing cards and got an idea for profitable resale.

One night he followed his usual practice of "making a pitch" to the gallery first for the songbook sale, with same words in front of the orchestra after.

He opened that evening's activities with this speech:

"I'm giving away absolutely free with each songbook something that you cannot probably buy in the Dominion of Canada. While in Chicago I happened to look into a novelty store window and saw displays of a number of decks of playing cards priced at $5 per deck. The price of these cards aroused my curiosity to the extent that I wanted to see what kind of cards were worth this amount. When the salesman took those cards and placed them between a strong light and my eye I immediately saw that the price was within reason. For there, appearing before me, were some of the most gorgeous females I had ever seen. The forms of a Venus and the faces like a fair goddess. I purchased these decks and sold each individual card at one dollar apiece, making myself $47 profit. I do not claim that I'm giving away fifty-two of these transparent cards. But I do claim that in each and every deck will be found at least one transparent card. Of course, I'm not allowed to sell these but there is no law that can stop me from giving them away. Therefore, with each and every songbook, as long as they last, they will be given to each purchaser."

Charlie tackled the gallery first and sold plenty. Then he started to speak at the foot of the orchestra. Suddenly the cards he had sold in the gallery, propelled by disappointed patrons, came down like a snowstorm.

"You can see how much they value that one card," cracked Charlie. "They are throwing away the other fifty-one!"

After that he never sold the gallery first.

CHARLIE TODAY

Charlie Stephenson, who sees that the advertising of Twentieth Century Theatres has glamor enough to sell tickets.

IN 1901 Charlie went to the Pan-American Exposition in Buffalo but ended up broke and stranded. Some of the popular songs he couldn't almost give away there were "I'd Leave My Happy Home for You," "Where the Sweet Magnolias Bloom," "Look Out for the Hoodoo Man," "I'd Like to Hear That Song Again," "A Picture No Artist Can Paint" and "All I Want Is a Little Bit Off the Top."

In those days there were no iron fences between the trains and the passengers-to-be. Charlie got on the smoking car and the train was under way before the conductor asked for the fare. He explained sadly that he was broke, then went tearfully into song:

Please, Mr. Conductor, don't put me off the train,
The best friend I have in the world, sir, is waiting for me in pain.
She's expected to die any moment and may not live through the day,
So I want to bid mother goodbye, sir, before God takes her away.

The moist-eyed smokers took up a collection and Charlie arrived in Toronto with $16 in his pockets.

CHARLIE set out in 1901 to survey the show world and landed in Chicago. Hopping bells at a theatrical hotel, he met many famous performers and this led to a job in a concert hall, playing in the afterpiece and serving beer and wine. He left that to join a circus which went broke in Grand Rapids, where he fell back on songbooks and concert halls.

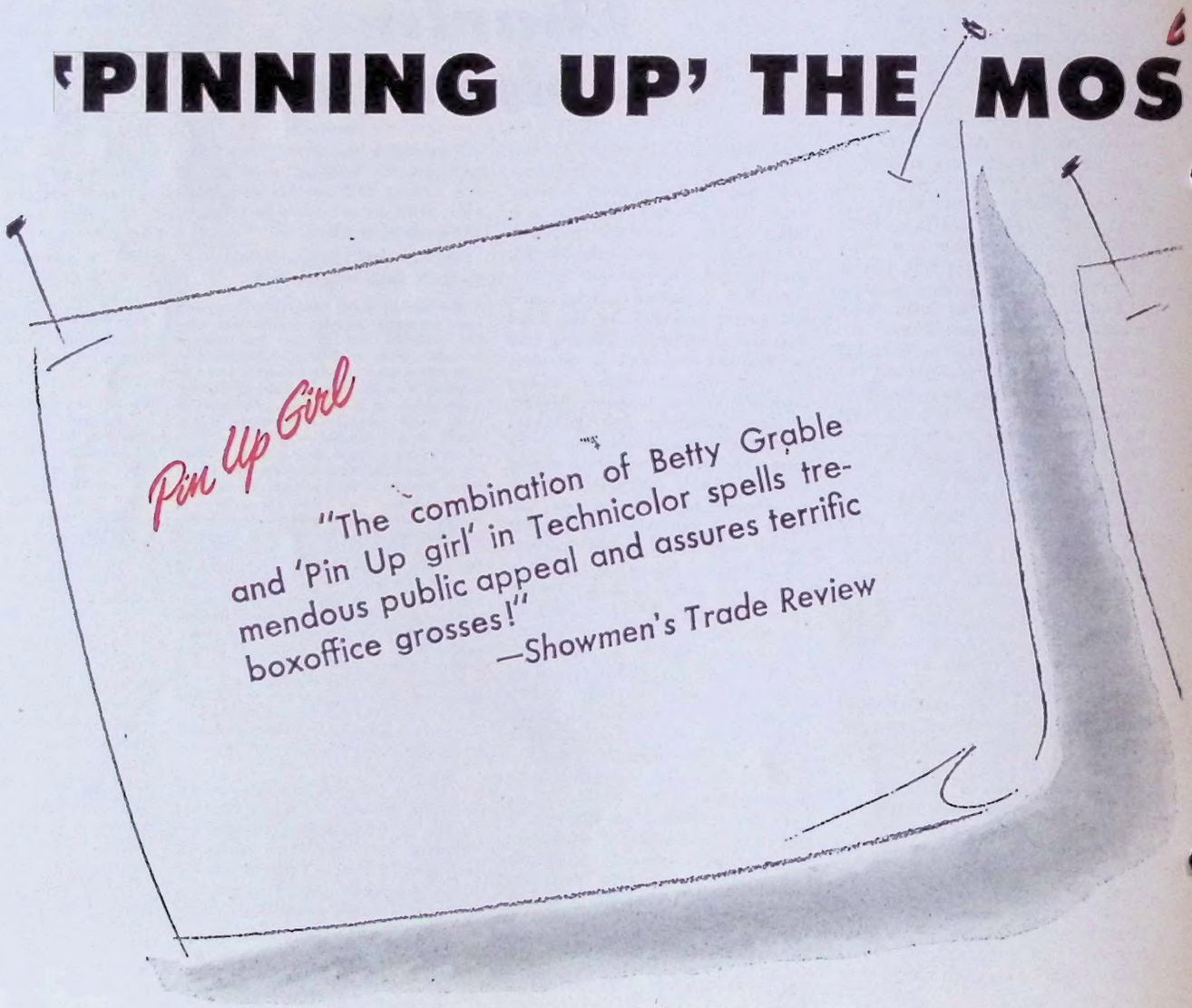
After touring with "The Montana Outlaw" and other companies as a juvenile understudy and songbook seller, he picked up Bill Stewart at the Trocodero Theatre, Chicago. Charlie had first met Bill at the old Bijou as a rival songbook salesman. After

(Continued on Page 8)

The most beautiful figure 2

Centu

'PINNING UP' THE MOS


Pin Up Girl
"The combination of Betty Grable and 'Pin Up girl' in Technicolor spells tremendous public appeal and assures terrific boxoffice grosses!"
—Showmen's Trade Review

Coming **The most important event in 50 years of motion picture**

in the industry

th

ty-Fox

T BEAUTIFUL FIGURES!

Lavish Successor to
'Coney Island' & 'Rosie O'Grady'

BETTY GRABLE

In the Technicolor Musical

'PIN UP GIRL'

with
JOE E. BROWN
MARTHA RAYE
CHARLES SPIVAK
and his orchestra

entertainment... DARRYL F. ZANUCK'S **WILSON**
IN TECHNICOLOR

a battle they became firm friends and formed a vaudeville team for local dates. In Grand Rapids they joined an acrobatic act, from which Charlie was fired for some horseplay. He moved on to manage a summer camp for actors at Manhattan Beach.

Next he joined the Busch-Devere trio, an illustrated musical act. Busch's daughter Mae, who travelled with the act, later became a screen star. Another acrobatic interlude followed as Burns of Blocksome & Burns, and after that a tour with Paul Dresser's "The Two Johns" company. The lead in "Peck's Bad Boy" came along and became his greatest triumph. He was twenty-one.

On the vaudeville circuits Charlie is perhaps best known for his work in the act called Stevens and the Primrose Sisters, a song-and-dance turn which played the leading theatres, including Hammerstein's famed New York theatre and his Victoria Roof. One review said that "Mr. Chas. Stevens and Miss Primrose sang a beautiful duet entitled 'By the Light of the Silvery Moon.' Their voices harmonized very nicely. Mr. Chas. Stevens sang a comedy Jewish song, 'Yiddle on Your Fiddle and Play Some Ragtime.' This song was one long scream and his rendition was great."

Up to 1914 he played in burlesque, drama and vaudeville, part of the time with Bill Stewart as his partner in "The Laugh Trust," and also managed theatres and touring companies. Then he quit acting to handle booking for the Griffin Amusement Corporation, important in the Canadian business of that day.

THERE was a musical trio around at the time which played under the name of Francis but whose real name was Lillie. The mother was a fine singer and the daughters, Muriel and Beatrice, were musicians. They didn't use their real name for theatre appearances because Mrs. Lillie was a church singer and many people still frowned on the theatre. Charlie Stephenson booked them to Cobalt and Beatrice made her first professional appearance, giving indication of the comedy talent that was to make her famous.

The next season Charlie again booked them into Cobalt to appear with his show. Bea had progressed and was now a soubrette, doing a song-and-dance with Charlie at the Orpheum Theatre.

The Lillies stayed at a boarding house. Charlie was in the theatre working on the payroll when word came that the boarding house was on fire. He rushed out.

Flashbacks

(Continued from Page 5)

There was a piano in the middle of the street among salvaged furniture and excited people. Until the firemen made her move Bea Lillie, the future Lady Peel, sat at that piano playing and singing "There'll Be a Hot Time in the Old Town Tonight."

Charlie, the Lillies and the Pickfords, also a Toronto theatrical family, were great friends. Charlie travelled with "The Shoemaker" dramatic company, in which the late Lottie Pickford was a child star.

Part of "The Shoemaker" company taken informally while at the Lyric, Cleveland, in 1905. On the horse is Lottie of the Pickfords Mother, Jack and twelve-year-old Mary were working elsewhere.

The horse's nom de script was Jake and Harry Fields' "Hello Jake!" became a popular catch-call.

The derbied gent is Harry Fields, co-star with Lottie. The birdie was too impatient to be looked at so Harry had to leave part of his makeup on. The horse was not only ready but the most photogenic, though he cost but seven dollars.

Above Fields, being upstaged by the horse, is Charlie Stephenson, a member of the company.

IN OTHER days boxing and wrestling stars played special engagements with theatrical companies and in this way Charlie Stephenson got to know such famed athletes as Muldoon, Gotch, Hackenschmidt, Georgie Munroe, Joe Gans, Jack Johnston, Stanislaus Zbyszko and Jim Corbett.

He had done considerable boxing around Toronto and often fought carnival booth fighters who called for challengers and paid off at so much per round. His particular pal was Georgie Munroe, who later fought Terrible Terry McGovern to a standstill. Charlie trained with him.

Joe Gans was a good friend. Gans arrived for a week's engagement with "Tiger Lillies," a show Charlie was with. There was no sparring partner ready and Stephenson went on with Gans who of course carried him. Charlie was with Gans when he signed to fight Battling Nelson. In spite of all his pugilism, the only time Charlie got his eyes blacked was when he fell as an acrobat.

Zbyszko was fond of him and once, after some unfavorable publicity followed a bout in St. John with Stasiak, cried out his hurt to Charlie in the following letter:

My dear Friend!

Just a few lines to let you know that I am at present in New York—To my surprise I found all the papers here full of articles with title "Stanislaus Zbyszko in fake wrestling match in St. John". Imagine dear Mr. Stephenson as you know me so long—other people know me all my life—I never done anything disgraceful to nobody and now at this moment I have to go to St. John and fake there a match —what for???? It must be a very dirty person who done that to me! Such disgrace?! . . How are my tenants looking on me—?"

Zbyszko, who owned apartment houses, was a rare breed—a landlord who worried what his tenants thought of him. Charlie says he was highly educated but the affront caused him to lapse into quaint English.

Jim Corbett was a pal and a fellow-member of the Friars Club, to which Charlie was proposed by the late George M. Cohan.

CHARLIE STEPHENSON could see the stage declining and his first move of an all-out interest in moving pictures was to join Herb Lubin, later the promoter of the Roxy, New York, as a salesman in Montreal, soon coming to Toronto as branch manager. After working for other companies he organized his own, Super Features, Limited, which handled "The Whip," "The Barrier" and other films.

In 1919 he entered into partnership with Arthur Cohen and the late Ely Marks, becoming general manager of the Exhibitors Distribution Corporation, Cohen being president. They distributed the phenomenally successful "Mickey" and "The Still Alarm" as part of their list. He went out west for the company but differences arose and he abandoned his interest to join Regal as manager for that territory.

Not long after he was in business for himself again as Stephenson Attractions, Limited, opening exchanges across Canada for the distribution of such films as "County Fair" and "School Days." The setup didn't hold for reasons beyond his control so he went to Hollywood as publicity man for Lubin and Sawyer.

After Hollywood he joined Willis P. Dewees in Vancouver, leaving for Australia with the film of the Prince of Wales tour. It was a happy association. "Willis," he says, "is a thorough gentleman."

His next enterprise was a stage production which, because the leading player jumped the contract, cost him $10,000 in a few weeks without a chance to make it up.

Among the interests which followed was the United Television Corporation with Luigi Romanelli; a transcription record idea to lessen costs to radio stations; and the miniature golf courses which later swamped the land. In 1932 Charlie was ill for eight months and his money ran out so his old friends in the business ran a benefit show for him at the Madison, Toronto, for which he is still grateful. In his time he had appeared at many benefits for others.

Ten years ago this month Charlie became manager of a theatre for a young fellow named Nat Taylor. That theatre has since blossomed into Twentieth Century Theatres, the third largest circuit in Canada. That's where you find him now as advertising chief.

CHARLIE STEPHENSON was the victim of bad booking on the part of his guardian angel. They say on every side that he should have made a million dollars but that he was ahead of his time. He says so too but he's not sorry. That is, not too sorry. He often got there too early for the game and at other times somebody else picked up his marbles.

He lives quietly today and watches his youthful counterparts setting out over the same road—which isn't as rocky as it used to be, though there's much more traffic.

Sometimes that old feeling of more carefree days come back. Not so long ago Bill Stewart, now a vaudeville booker, was short of an act and he and Charlie filled in with their old routine—almost fifty years after they first hooked up. Did all right, too.

It's been fun all the way, says Charlie Stephenson. Would he start at the top of page one again? "You bet," he says.

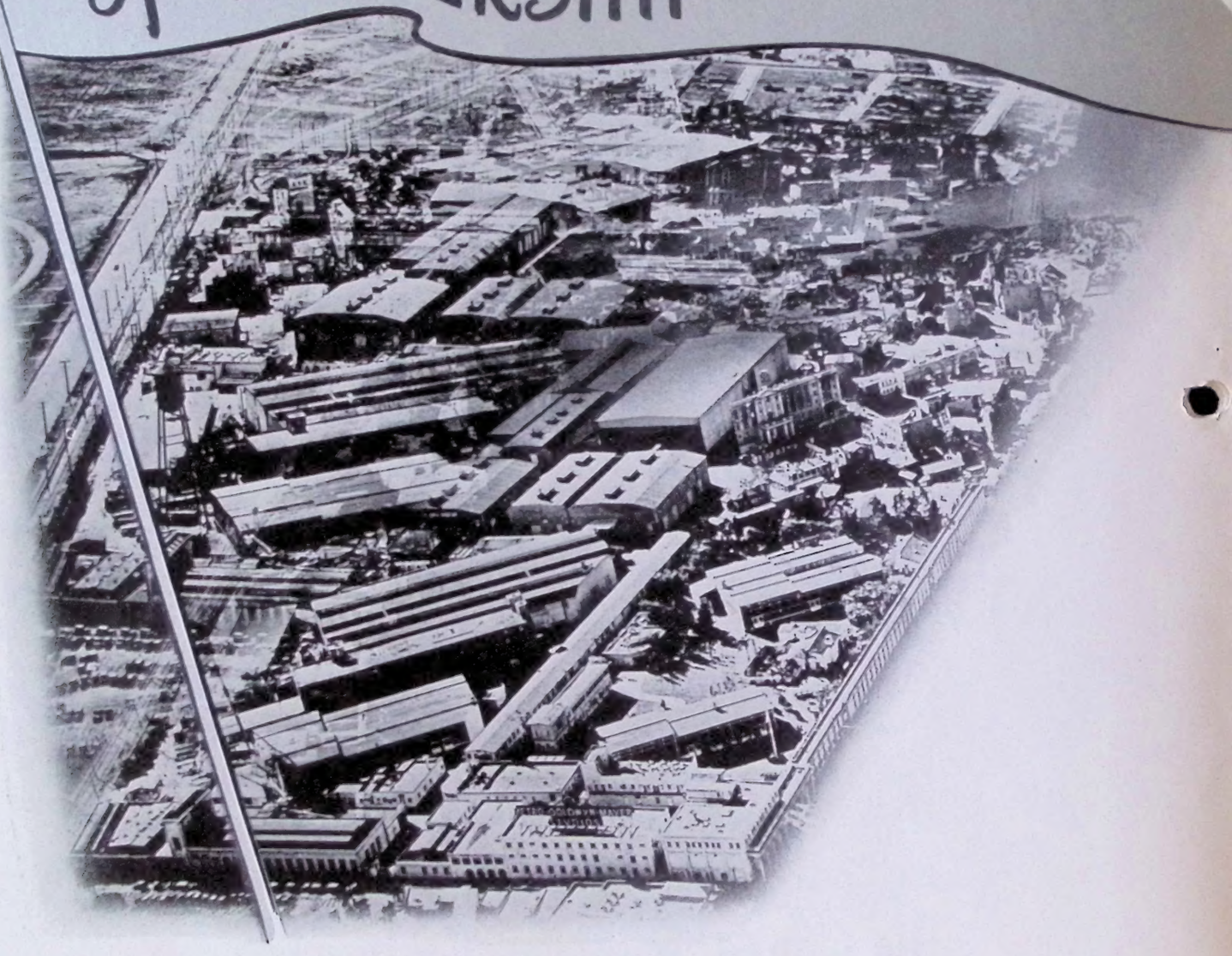
1924 1944

TWENTY YEARS OF M-G-M LEADERSHIP

A Gala Celebration Dedicated to our Friendly Customers. With gratitude to the many thousands of showmen who welcomed The Roaring Lion to their screens during his Anniversary Week.

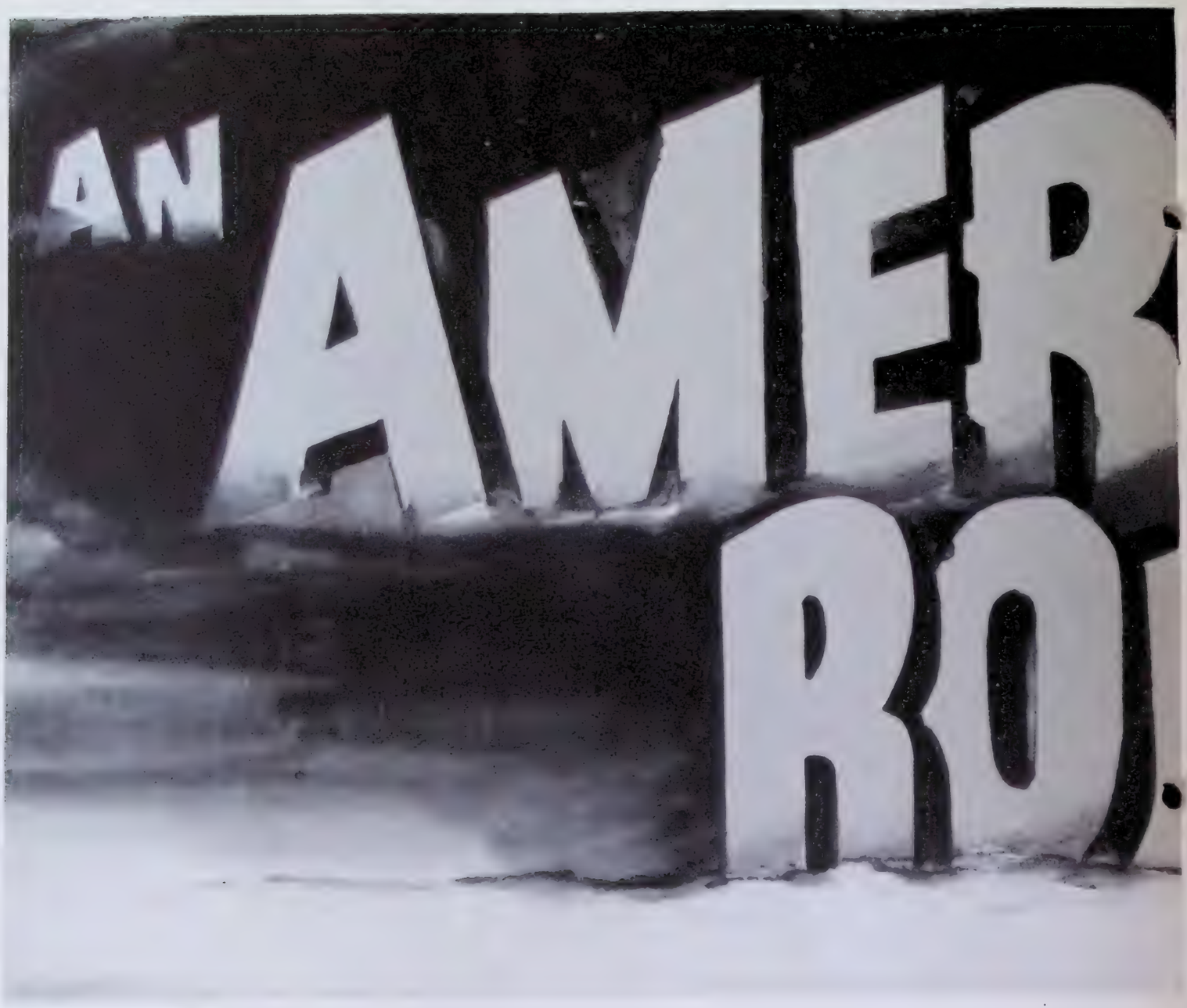
M-G-M 1924 - 1944 ANNIVERSARY

TWENTY YEARS of LEADERSHIP



Spanning hundreds of acres are the M-G-M studios, largest in the world. Here is a city of magic creating the great Feature productions and outstanding Short Subjects that for two decades have been the nation's leading entertainments.

RIO-O-TY
USIC



And now the gala M-G-M Anniversary Celebration that begins with the "White Cliffs of Dover" continues with this mighty Technicolor production. Here is the fight, the love, the drama, the adventure that is America! It's the story of a million guys like Steve . . . and a million girls like Anna who believe in their dreams!

M-G-M Presents in Thrilling Technicolor

KING VIDOR'S PRODUCTION

AN AMERICAN ROMANCE

Starring

BRIAN DONLEVY

with

ANN RICHARDS • WALTER ABEL • JOHN QUALEN

HORACE McNALLY

PHOTOGRAPHED IN TECHNICOLOR

Screen Play by Herbert Dalmes and William Ludwig

Produced and Directed by KING VIDOR

AN ANNIVERSARY MGM ATTRACTION
TO TAKE ITS PLACE AMONG THE
SCREEN'S IMMORTAL PRODUCTIONS

M-G-M Presents

DRAGON SEED

KATHARINE HEPBURN

WALTER HUSTON • ALINE MacMAHON • AKIM TAMIROFF

TURHAN BEY

HURD HATFIELD • AGNES MOOREHEAD • ROBERT BICE • FRANCES RAFFERTY
J. CARROL NAISH • HENRY TRAVERS • ROBERT LEWIS • JACQUELINE de WIT

Screen Play by Marguerite Roberts and Jane Murfin • Based on the Novel by Pearl S. Buck

Directed by JACK CONWAY and HAROLD S. BUCQUET
Produced by PANDRO S. BERMAN

Not since "The Good Earth" . . . a picture such as this! The mighty drama of a brave people and a great love . . . flaming from the pages of the novel that thrilled millions!

THE STARS OF M-G-M BRING YOU
A WEALTH OF ENTERTAINMENT
TO CELEBRATE OUR TWENTY
YEAR ANNIVERSARY

TWO GIRLS AND A SAILOR

Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante,
Gracie Allen, Lena Horne, Harry James, Xavier Cugat

Bathing Beauty

(Technicolor)

Red Skelton, Esther Williams,
Harry James, Xavier Cugat

KISMET

(Technicolor)

Ronald Colman
Marlene Dietrich
James Craig, Edward Arnold

MEET ME IN ST. LOUIS

(Technicolor)

Judy Garland
Margaret O'Brien, Mary Astor, Lucille Bremer

Marriage is a Private Affair

Lana Turner
John Hodiak, James Craig, Keenan Wynn

THE SEVENTH CROSS

Spencer Tracy
Signe Hasso, Hume Cronyn, Felix Bressart

NATIONAL VELVET

(Technicolor)

Mickey Rooney
Donald Crisp, Elizabeth Taylor, Jackie Jenkins

THE CANTERVILLE GHOST

Margaret O'Brien, Charles Laughton, Robert Young

ZIEGFELD FOLLIES

(Technicolor)

(Cast up to press time listed alphabetically): Edward Arnold, Fred Astaire, Lucille Ball, Lucille Bremer, Fannie Brice, James Craig, Jimmy Durante, Judy Garland, Greer Garson, John Hodiak, Lena Horne, Van Johnson, Gene Kelly, James Melton, Victor Moore, Mickey Rooney, Red Skelton, Wilde Twins, Esther Williams.

THIRTY SECONDS OVER TOKYO

Van Johnson, Robert Walker, Phyllis Thaxter
and Spencer Tracy *as Lieutenant General James H. Doolittle*

Mrs. Parkington

Greer Garson—Walter Pidgeon
Edward Arnold, Agnes Moorehead

WITHOUT LOVE

Spencer Tracy—Katharine Hepburn

THE THIN MAN GOES HOME

William Powell—Myrna Loy
Gloria DeHaven, Lucille Watson

LOST IN A HAREM

Bud Abbott—Lou Costello
Marilyn Maxwell

The Picture of Dorian Gray

George Sanders, Hurd Hatfield, Donna Reed

The Honest Thief

Wallace Beery
Binnie Barnes, John Carradine, Bruce Kellogg

"MORE STARS THAN THERE ARE
IN HEAVEN IN GREAT M-G-M HITS"
It's been true for twenty years
and more than ever now!

AND HERE'S WHAT THE FORTUNE-TELLER SAYS!

For the future—as in the past Twenty Years of M-G-M Leadership—in slack days or boom days, year after year after year your success is consistent with THE FRIENDLY COMPANY

Together for Victory! Fighting Fifth War Loan!

PRINTED IN U.S.A.

Fox Escapist Next Season

(Continued from Page 1)

vid," "Where Do We Go From Here," a Technicolor musical and "Billy Rose's Diamond Horseshoe," are on William Perlberg's production schedule.

The list features "Keys of the Kingdom," produced by Joseph Mankiewicz; "A Tree Grows in Brooklyn," produced by Louis Lighton who is also preparing "A Bell for Adano"; Damon Runyon's "Irish Eyes Are Smiling," produced by Gregory Ratoff; "Sally and the Senator," "Two-Faced Quilligan," "New Orleans," "Bird of Paradise" and "All Out Arlene," are in production for William LeBaron; Bryan Foy will produce "Take It or Leave It," "Commando Kelly" and "Stranger on the Highway."

Otto Preminger will make a psychological mystery "Laura" and also has "Centenial Summer" and "Now It Can Be Told"; Irving Starr will handle "Something for the Boys," "Too Many Wives," "No Place Like Home," "Laredo" and "The Rebirth of Flower McCroy"; "Victor Hugo" and "Colonel Effingham's Raid" are on Lamar Trotti's schedule; Gregory Ratoff will direct two musicals, "The Bandwagon" and "Music in the Air"; Walter Morosco and William Bacher collaborate on "A Wing and a Prayer" and Morosco will make "Sunday Dinner for a Soldier" with Bacher working on "Bon Voyage," "The Gay Illiterate"; Robert Bassler has "Thunderhead, Son of Flicka" and "Hangover Square."

Production will start soon on George Jessel's "Kitten on the Keys," "The Dolly Sisters," "O. Henry," "Dancing Through" and "Here's a Kiss"; Andre Daven will make "Nob Hill," "The Red Quarter" and "Our Moment Is Swift"; Winfield Sheehan is preparing "Rickenbacker" and Louis de Rochemont is working on "There Shall Be No Night."

Also on the list are "Angel of the Navy," "Flare Path" and "Cluny Brown."

B&F Plan Theatre

B&F Theatres are planning to build a 1,000 seat house on Donlands Ave., Toronto, after building restrictions are lifted.

Discuss Entertaining Wounded Soldiers

A luncheon meeting of the Citizens' Committee for Troops in Training was held recently at the King Edward Hotel, Toronto, to discuss hospital entertainment for wounded servicemen. Jack Arthur, Famous Players supervisor, heads the entertainment committee.

Film Stars and V Loan Visits

(Continued from Page 1)

listeners. In local rallies the difference is guaged only by the capacity of buildings or parks in which the rallies are held. We are selling Victory Bonds and the more people we attract to radio, motion picture houses or rallies the more bonds we will sell. The Hollywood star policy gets the crowds and therefore sells those extra bonds.

New York to Here

"A matter often overlooked by people who criticize the Hollywood-New York star policy is the fact that between 60 and 70 Canadians are *employed* on each Victory Star Show we broadcast. Musicians at full union rates plus public performance fee. Choir members at standard Canadian broadcast rates, plus solo fees when so used. Dramatic supporting players at society fees.

"As a usual thing we pay expenses of Hollywood stars only from New York as the Hollywood Victory Committee makes an earnest endeavor to obtain for us only those stars who are planning to be in the East at Victory Loan time. It is the very rare exception when a star is brought all the way from the Coast at our expense. We have never paid a fee to any star. We have numerous notable examples of stars paying their own expenses as in the case of Jack Benny who took his entire 'radio gang' from Hollywood to Vancouver for the opening of the Sixth Victory Loan and paid every penny of the cost.

"Still another interesting sidelight is the fact that in four out of five radio shows this season the guest star from Hollywood who appeared on the English speaking program on a Wednesday night remained an extra day and played on the French network show on the following night. In other words, two shows for the travelling expenses of one! These bi-lingual Hollywood stars were: Adolph Menjou, Charles Boyer, Gail Patrick and Katherine Hepburn.

Canadian Talent

"Each year we have sought Canadian guest stars to appear on the same shows with the American talent. This season we were more successful than in any other series, obtaining: The Lyric Trio, Anne Melanfant, Malcom and Godden, Ross Pratt and Claire Gagnier. These artists were given equal 'billing', good program placement and were presented with exactly the same type of souvenir of the program as were the stars from Hollywood and New York. They all performed with great distinction and honor to Canada, and at the same time their own reputations were enhanced by appearing on the same program with number one stars of the international entertainment field.

"The souvenirs presented all guest stars bear the crest of Canada and the words 'Canada Thanks You', plus the name and date. By fixed budgetary limitations and special arrangements with a manufacturing jeweller these tokens of appreciation do not cost over $18 each. Anyone ever seeing a Hollywood star displaying such a souvenior among friends, public and the press in the United States would recognize that they are worth many, many times their intrinsic value as a means of good will.

'Meet Every Request'

"I should like to add my personal word of profound admiration for the stars who come to Canada, and for whom I have had the privilege of writing script. All of them have sacrificed time to come to us; time that could have been turned into five-figure money. All of them have been gracious, considerate, and willing to do far more than any person should be asked to do in 24 hours. They have never complained at a schedule that has called for as high as 14 public appearances in one day, and have gone back to the United States singing the praises of Canada. I happen to know of one star who, while making many appearances in plants, shops, shipyards and public squares, contracted a cold that sent her to hospital for three weeks after her return to Hollywood, but she never complained. Her only remark was, 'The weather and the schedule were far better than the boys have in fox holes.'

"Finally, no star other than those of Canadian or British birth has ever been asked to 'sell bonds to Canadians.' They have attracted the listeners, given them great inspiration, and a Canadian has done the bond selling."

$50 Million Soviet Film Equipment

The Soviet motion picture industry plans to spend $50,000,000 for American film equipment after the war, according to Gregory Irsky, Hollywood representative of the Moscow purchasing commission. Equipment valued at $2,000,000 has already been purchased for battlefront and training camp use.

MONOGRAM PICTURES OF CANADA LTD.
277 Victoria Street,
Toronto.

NOW READY FOR DATING

Are These Our Parents?
Starring
HELEN VINSON
LYLE TALBOT

A Startling Expose Of Delinquent Parents!

and

4 PROVEN HITS

Lady Let's Dance
with
Ice Star
BELITA

Where Are Your Children?
with
JACKIE COOPER
GALE STORM

Women In Bondage
with
GAIL PATRICK
NANCY KELLY

Johnnie Doesn't Live Here Anymore
with
SIMONE SIMON
JAMES ELLISON

The fastest-growing company in the industry

MONOGRAM PICTURES

Toronto, Montreal, St. John, Winnipeg, Calgary, Vancouver.

Producers Releasing Corporation Limited
PRC
H. J. ALLEN, President

BIGGER and BETTER

PRC Play Top Theatres Throughout The Dominion

CAPITOL
MONTREAL
Career Girl
Frances Langford
Men On Her Mind
Mary Beth Hughes

TIVOLI
TORONTO
Girl From Monterey
Armida
Edgar Kennedy
Jack LaRue
Harvest Melody
Rosemary Lane
Johnny Downs
Jive Junction
Dickie Moore
Tina Thayer
Men On Her Mind

MIDTOWN
TORONTO
Career Girl

LYCEUM - WINNIPEG
PARADISE - VANCOUVER
Girl From Monterey

You Too Can Play These Bigger And Better PRC

P R C DELIVERS

Producers Releasing Corporation
LIMITED
Executive Offices:
277 Victoria St., Toronto, 2, Ont.

Curb Service Christianity

It is said that there are many ways up the mountainside to the moon. The same is true of salvation. Have you ever listened to the many would-be guides who haunt the city's sawdust trails? For hours each evening they have their hosannahs at the unbelieving burghers. The better weather has brought them out again to the evangelical battlefields.

These hallelujah hollerers don't confine their criticisms to religious apathy. They denounce each other as false prophets. They roast the official guides in cassock, inverted collars or uniform in verbal hells they relight each night at various street corners.

Rich and poor, believer and scoffer—all come in for damnation one minute and promise of salvation the next from our modern Moodys and Sankeys.

It sure makes a man Heaven-and-Hell conscious.

Judging by the major zones of activity, the town's two streets of sin are glittering Yonge and Spadina, broad boulevard of radicalism. These seem to be the happy hunting grounds for heretics. On their corners are mainly heard the Hell-threatening, Paradise-predicting, self-appointed servitors of the Lord.

Not all promise absolution or threaten purgatory in wrathful tones. Some affect a pious manner and dignity. These draw fewer listeners. Some bring along a ring of supporters, others orchestras. Most stand alone, head bare and bible in hand, with only vocal powers to attract the multitude.

Yet, before the war, the biggest audiences were drawn by the Rationalists, sworn enemies of the soul-savers, who expounded the gospel of disbelief as well as heaven-on-earth. Irreverence was their big point. They were the most colorful and competent of the street corner serenaders.

They Are Interesting

Probably the best-known open-air crusader is a red-headed, beetle-browed fellow with a face as patterned as a blueprint. He's a psalm-singing, sermon-shouting, four-alarm gazabo of gab—if there ever was one.

Streams of sweat run down the ruts of his face as his hoarse cries and quirky capers draw the crowd and hold it. He's of the Billy Sunday school of jumping-jacks.

With unreligious aggressiveness he calls down the wrath of God on the wicked and tears the tycoons to threads. Every night at eight.

There is also that gifted artist who preaches near Massey Hall and who draws his audience with the clever colored blueprints on a large scale which he paints on the roadway. When he is through his drawings—and their messages—attract the attention of hundreds. But at work he is extremely interesting to the eye—for he preaches in kilts.

Then there is the middle-aged woman who does not preach but sings. Her concerts are unintelligible, for they are delivered in a trance and she has a foreign accent. When not on the corner she enters crowded street cars and sings—or she is handing out tracts. But it has been observed that she never tries to save women or hand them tracts. Men only.

There are apparently more sinners than saved and more preachers than asphalt pulpits.

* * *

These are but a few of those under spiritual compulsion to save Mankind. Go for a tour of the circuit some night. You'll hear some bad music, it's true, but you'll hear many things that will set you to thinking.

But be careful. You may find yourself stepping out of the crowd and shouting, "Hallelujah, I'm saved! Move over, brother!"

Garbo Invited

Greta Garbo has been invited to produce a motion picture on Vancouver Island about the Norwegian Merchant Marine.

Man. House Robbed

Thieves broke into the Strand, Brandon, Manitoba, last week and took a cheque for $201 and two flashlights.

Union Holds Up NFB Music Film

Through the intervention of the Musicians' Union, newsreel issue of picture and sound recordings made by the National Film Board at the recent Manitoba Music Festival in Winnipeg, have not been released for public showing.

According to Film Board officials, the union has demanded that before the films may be presented, the board pay into the union's benevolent fund an amount equivalent to the rates which would have been paid professional musicians if they had performed the numbers recorded by amateurs taking part in the festival.

President Walter Murdoch of the Musicians' Union said that the dispute with the Film Board was greatly exaggerated because one pianist was involved and the union had only requested an amount equal to one professional musician's fee.

"It is an accepted and wholly honored method which is used in Hollywood and here," Murdoch explained. "It is called 'sidelining.' For instance, when an amateur plays in a film, a professional usually dubs in the real sound. He is paid."

Film Board officials believe the restrictive practices of the union may hamper the development of the musical life of Canada. "The attitude of the union is definitely inimical to the advancement of music in the Dominion," stated Ross MacLean, assistant commissioner of the Film Board.

Dr. J. P. Howden, St. Boniface, Manitoba, inquired into the incident in the House of Commons last week. War Services Minister LaFleche informed him that he had not yet time to prepare a report.

Astor's Price Resigns

Harry Price, Canadian general manager of Astor Pictures, resigned last week.

Spencer Acquires New Amherst Site

F. G. Spencer, of F. G. Spencer Co. Ltd., Maritimes theatre chain, has purchased a large piece of property adjoining his Capitol Theatre, Amherst, Nova Scotia. Spencer intends to build another theatre after restrictions are lifted.

FPCC Plans New Toronto House

Famous Players plans to spend approximately $100,000 on a brick-constructed, 300 seat theatre to be built on a newly-acquired site on Bloor Street, Toronto.

IT'S ALWAYS FAIR WEATHER WHEN GOOD SHOWMEN AND GOOD SHOWS GET TOGETHER!

THE Paramount Picture

EXTRA
PLAYING TIME IS THE ORDER OF THE DAY WITH PARAMOUNT PRODUCT!

Vol. 3 (ADVT.) The Lowdown on the Production and Distribution of the Best Shows in Town! No. 7

'Angels Sing' Ace Comedy-Romance

Paramount Canadian Meets in Toronto

Canadian general manager Gordon Lightstone presided over the Paramount Film Service annual convention on June 28 at the King Edward Hotel, Toronto. Canadian branch managers, Toronto head office executives and representatives from Paramount Pictures home office in New York were present.

The boys get the lowdown on Paramount's coming product.

'WASSELL' READY

Cecil B. DeMille's Technicolored saga, "The Story of Dr. Wassell," is slated for first Canadian bookings on the west coast at the end of this month. Gary Cooper stars in the title role. This film is being hailed as bigger than big.

Paramount's Rapid-Fire Comedy Has Power to Pull and Please

A host of well-known names, Dorothy Lamour, Betty Hutton, Fred MacMurray, Diana Lynn, Mimi Chandler, Raymond Walburn, Eddie Foy, Jr., and Eddie Albertson, make Paramount's "And the Angels Sing" a splendid picture for these times.

To bring the customers in, strong marquee names have been provided. About them, as a romantic triangle, revolves the cleverly wrought story, interspersed with an assortment of melodies from the musical and lyrical pens of James Van Heusen and Johnny Burke.

Film Daily tells the whole story. To quote: "Masquerading under this celestial-sounding title is one of 1944's most hilarious attractions, a film which any company would be glad to have, any exhibitor glad to play and any patron glad to see. Packing rapid-fire comedy, bright dialogue, fast action and infectious pop tunes, it is first class fare.

"Screenplay, by Melvin Frank and Norman Panama, is based on the story by Claude Binyon. It recounts the side-splitting experiences of the four alluring and talented girls in the Angel family who want to buy their widower father a farm.

"They have been given musical educations upon which they have to fall back betimes to keep the wolf from the door. When the shoe of adversity pinches most, they accept a singing engagement at a roadhouse where Fred MacMurray is leading his band.

"George Marshall's direction is splendid and Karl Struss' photography excellent. Diana Lynn and Mimi Chandler are solid castassets as the other sisters. 'And the Angels Sing' will score heavily with fans everywhere and place a particularly bright feather in the production cap of E. D. Leshin. It is as good a romantic comedy as is likely to come out of Hollywood this season."

Need we add anything to the above? Nothing more than a word to the wise — Book Paramount's "And the Angels Sing" without delay. It's hot!

DR. WASSELL: Gary Cooper adds to his movie laurels as the star of Cecil B. DeMille's Technicolor epic, "The Story of Dr. Wassell."

Robert Watson, seen here made up for his role of Adolph Hitler, is one of the top flight players in Paramount's "The Hitler Gang." Invasion headlines have emphasized the timeliness of "The Hitler Gang."

The familiar young man is Fred MacMurray, recently seen in Canada in two Paramount films, "No Time for Love" and "Standing Room Only." With Fred in his next film, "The Angels Sing," are four Paramount lovelies, Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler.

Coming -- PARAMOUNT'S 25th Canadian Anniversary

"THANKS!"

The Twenty Year Birthday of the Friendly Lion is being observed with fitting ceremonies throughout America. An unprecedented tribute was paid to M-G-M during its Anniversary Week. 16,446 showmen representing 99.98% of United States motion picture theatres played an M-G-M subject on their screens. 1272 Canadian theatres representing 98.83% of the Dominion's film houses likewise did honor to M-G-M and Regal Films. And throughout the world this famed trade-mark was flashed on countless other screens in recognition of M-G-M's Twenty Happy Years of sincere effort toward the welfare of our industry.

To the exhibitors who made it possible, thanks from the grateful heart of Leo the Lion and his associates. To the trade press and to the newspaper and magazine editors who helped him celebrate, thanks for all the kind words.

Your generosity and your faith inspires The Friendly Company to the even greater future which we share together.

THE YOUNG BLOOD TEST!

"He's even better than he was twenty years ago!"

ANNIVERSARY PRODUCTIONS

"WHITE CLIFFS OF DOVER" (*Irene Dunne, Alan Marshal*) • "AN AMERICAN ROMANCE"—Technicolor—(*Brian Donlevy*) "DRAGON SEED" • (*Katharine Hepburn*) "TWO GIRLS AND A SAILOR" (*Van Johnson, June Allyson, Gloria DeHaven, Jose Iturbi, Jimmy Durante, Harry James, Xavier Cugat*) • "BATHING BEAUTY"—Technicolor—(*Red Skelton, Esther Williams, Harry James, Xavier Cugat*) "KISMET"—Technicolor—(*Ronald Colman, Marlene Dietrich*) • "MEET ME IN ST. LOUIS"—Technicolor—(*Judy Garland, Margaret O'Brien*) • "MARRIAGE IS A PRIVATE AFFAIR" (*Lana Turner*) • "THE SEVENTH CROSS" (*Spencer Tracy*) • "NATIONAL VELVET"—Technicolor—(*Mickey Rooney*) "THE CANTERVILLE GHOST" (*Margaret O'Brien, Charles Laughton, Robert Young*) "ZIEGFELD FOLLIES"—Technicolor—(*All Star Cast*) • "THIRTY SECONDS OVER TOKYO" (*Van Johnson, Robert Walker, and Spencer Tracy as Lieutenant General James H. Doolittle*) "MRS. PARKINGTON" (*Greer Garson—Walter Pidgeon*) • "WITHOUT LOVE" (*Spencer Tracy—Katharine Hepburn*) • "THE THIN MAN GOES HOME" (*William Powell—Myrna Loy*) "LOST IN A HAREM" (*Bud Abbott—Lou Costello*) • "THE PICTURE OF DORIAN GRAY" (*George Sanders, Donna Reed*) • "THE HONEST THIEF" (*Wallace Beery*)